

AN ILLUSTRATED FOREWORD

by

MAURICE W. BROCKWELL

LONDON, ENGLAND

REGARDING

THE WILLIAM SALOMON COLLECTION

of

RENAISSANCE AND EARLIER ITALIAN ART

FOREWORD BY MAURICE W. BROCKWELL

The American Art Association, while it has moved its American Art Galleries to the art center of New York and therefore of the New World, still carries its glorious traditions gained from the Mary J. Morgan, A. T. Stewart, George I. Seney, Henry G. Marquand, Joseph Jefferson, Brayton Ives, James A. Garland, W. H. Stewart, Mrs. Susan D. Warren, Heber R. Bishop, Henry Graves, F. O. Matthiessen, Thomas E. Waggaman, Charles T. Yerkes, Robert Hoe, M. D. C. Borden, Catholina Lambert, George A. Hearn and countless other notable sales at the old Galleries on Madison Square South.

The conspicuous success that characterized those dispersals of artistic properties has left its mark on the history of art collecting in this country and fostered the formation of private collections and nascent Art Museums. Such activities would, no doubt, in time in some degree determine the late Mr. William Salomon to enter the field as a collector himself. Mr. Salomon (1852-1919), having founded an International Banking House and interested himself in the problems of transportation and world-wide finance, would naturally search far afield when selecting paintings and works of art that appealed to his taste and fine judgment. Being trained to use and accept the services of others, he sought and received the advice of the Duveens, Henry and Sir Joseph; of Jacques Seligmann, of René Gimpel and others of eminence, and his collections reflect their unusual ability to procure the rare and authentic. He may be said to have built *de fundamento ad summitatem*, for he built his residence at 1020 Fifth Avenue, that it should prove a worthy casket to contain his treasures, and to hold its own among the best of its serious rivals and enriched neighbors. That Mr. Salomon, who was the founder of the Educational Alliance, acquitted himself on his self-appointed task with conspicuous success is abundantly proved by the subjoined summary of his works of art. Yet, the array before us does not in any way exhaust the full measure of his attainments as a collector. In point of fact, he laid his ground truly by purchasing, at the outset, in Europe, Marbles, Staircases and Structural Equipments with many of which we have no direct concern. However, a word must be said on the subject of the many works of art and paintings which emanated from Europe for his enjoyment.

BEAUTIFUL OLD BRONZES



As we enter the Dining Room of the Salomon residence, our attention is arrested by a Bronze Group of "A Man Rescuing a Maid from a Centaur." It is the work of Adrien de Vries (1560-1627).



Also by the hand of that same fine technician is a "Hebe," who holds a cup in her upraised right hand.



Assigned to Riccio is a very fine sixteenth century Italian Bronze "Incense Burner," of which the body is formed by three statues of men, surmounted by an eagle. This fine piece was formerly in the collection of the late Sir Julius Wernher in London.



"The Sixteenth Century Paduan Bowl," or "Wine-Cooler," was formerly in the J. Pierpont Morgan Collection.



Bartolommeo Bellano's fifteenth century statuette of "David with the Head of Goliath" figured in the J. E. Taylor Sale in London in 1912.



The sixteenth century "Bronze Italian Mortar," finely chiseled with allegorical scenes, bears the arms of the House of Este.



Four Bronze Groups, representing "The Labors of Hercules,"



by Giovanni da Bologna, stand for a characteristic mood of the late
sixteenth century in Italy.



The Bronze Group of Andrea Riccio (1470-1532), "Neptune and the Marine Monster," figured at one time in the Bucquet Collection.



We may instance, from the full complement of artistic treasure in the Library, the "Pair of Renaissance Andirons," one of them surmounted by the figure of a warrior and the other by the figure of a young woman.

RARE MAIOLICAS

OLD AM



MAIOLICA, HISPANO-MORESQUE VASES AND TERRA-COTTAS

Strongly marked as is the contrast between the equipment of the Bronze worker and the Potter, we are none the less peculiarly impressed by the artistic products of the latter during the Italian Renaissance. We have here only a few examples of the maiolica of Urbino—the home of the great Raphael—and of other adjoining cities, but they are of the very first order and come from famous collections. Pride of place belongs to the large cylindrical vase which represents the Romance of Amadis of Gaul, and is the work of Orazio Fontana, *circa* 1545. It formerly belonged to Baron Adolphe de Rothschild and earlier still to M. Charles Stein.



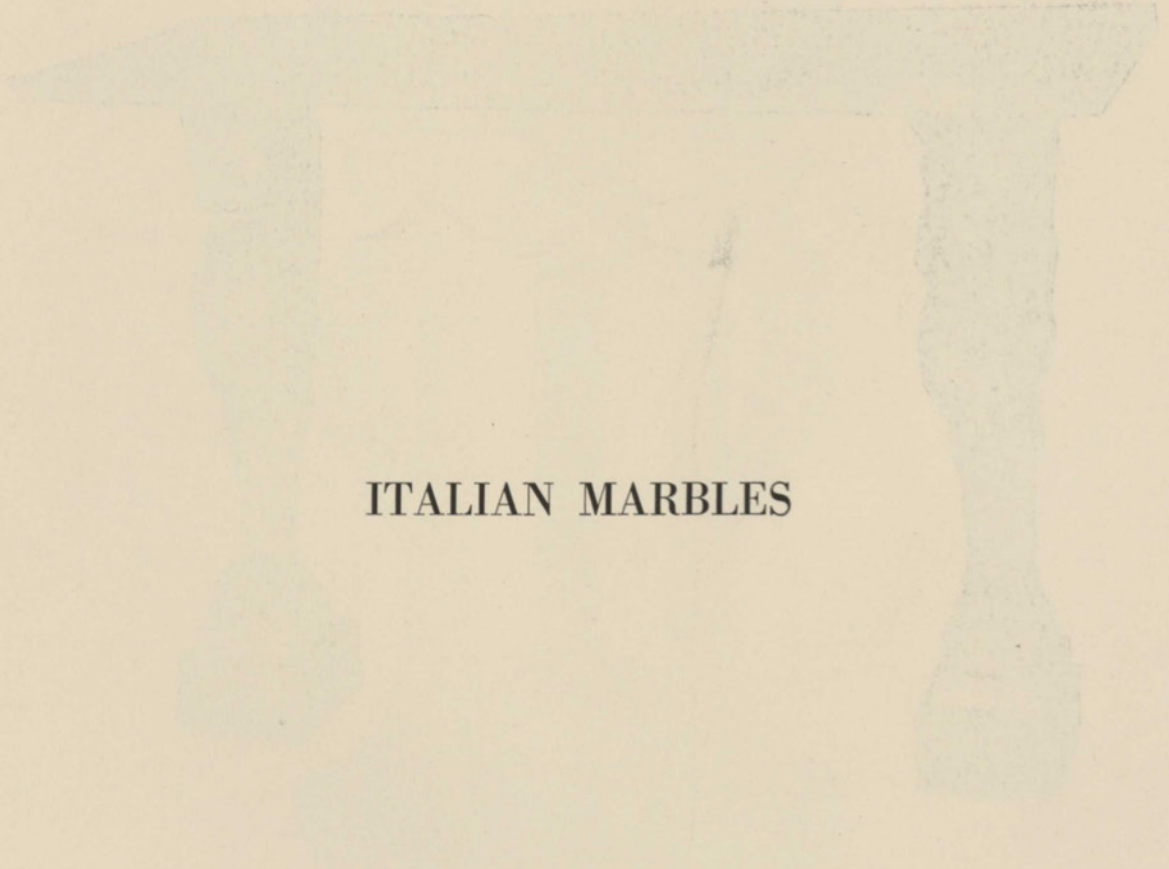
The same distinguished authorship and provenance attach to the pair of Urbino baluster Vases representing the "Building of the Tower of Babel" and the "Building of Solomon's Temple."



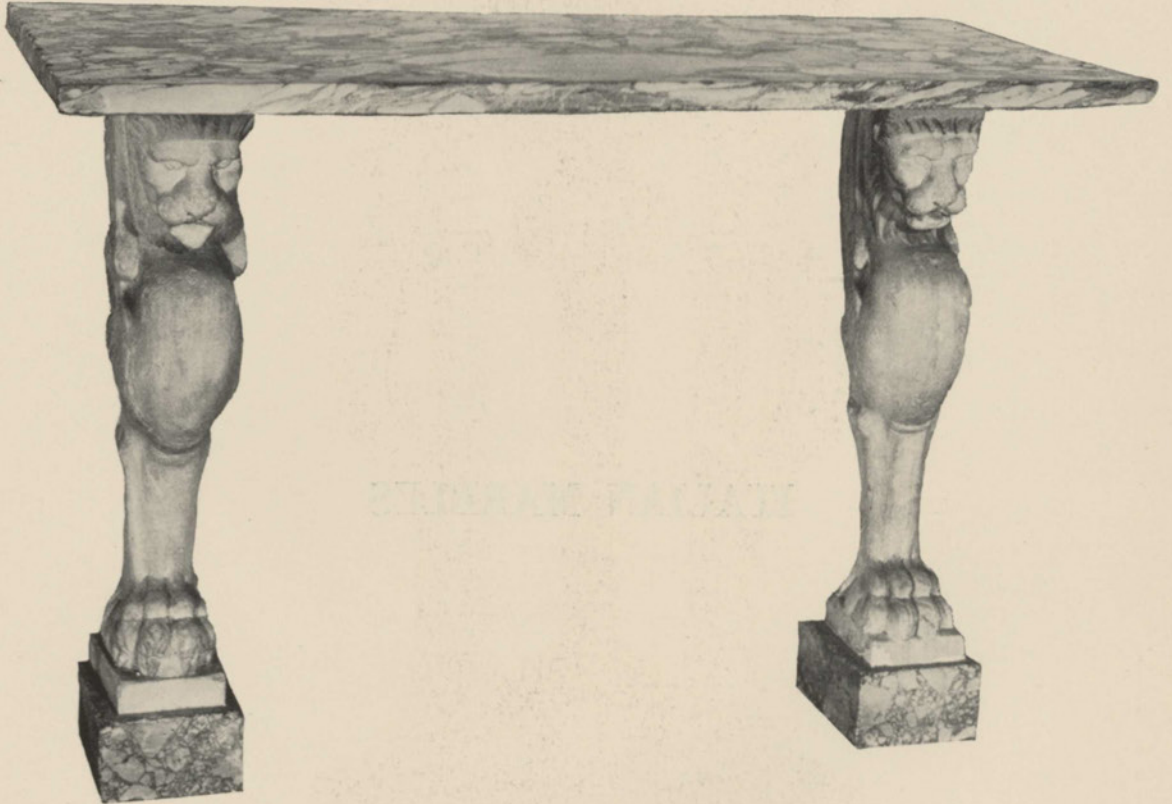
Equally noteworthy and ancient, although different in form, is the sixteenth century trilobate Urbino Cistern decorated with "The Gods on Olympus," which until 1884 was in the world-famous collection of Andrew Fountaine at Narford Hall, Norfolk.



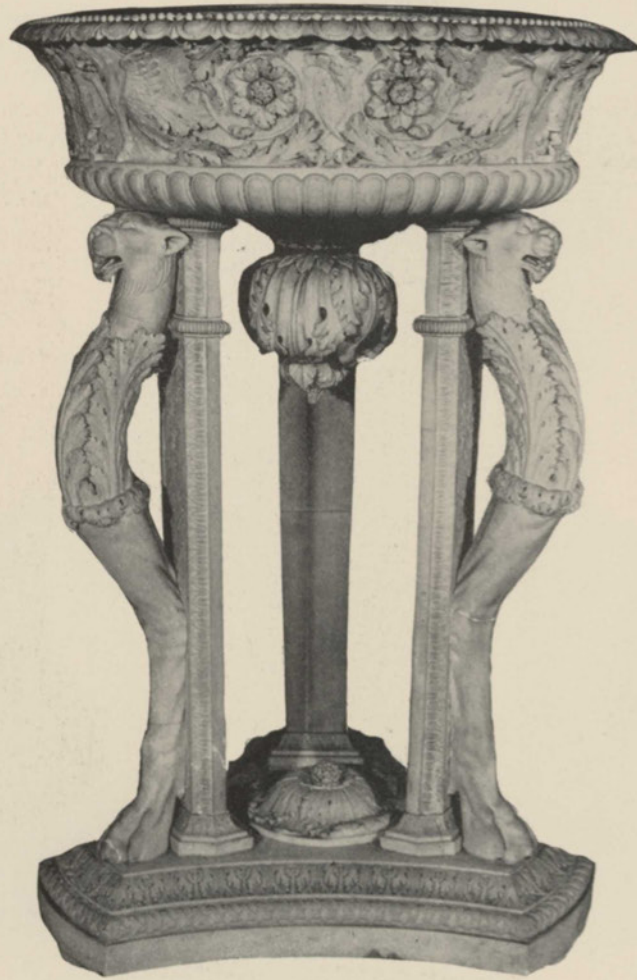
In this subdivision we may review four Hispano-Moresque Vases, some Terra-cotta Apothecary Jars, and, as being peculiarly typical of Florentine art, the glazed enamel Della Robbia relief representing "The Nativity."



ITALIAN MARBLES



Among the earliest of the Marbles we may place three Roman Sarcophagi which vary in subject and size. To about the same period belongs the Table of Pavanozzo Marble.



Typical also of the Italian Renaissance is a large Tazza, supported on a tripod.



To Antonio Rossellino (1427-1478) has been assigned the full-length statuette of St. John the Baptist.

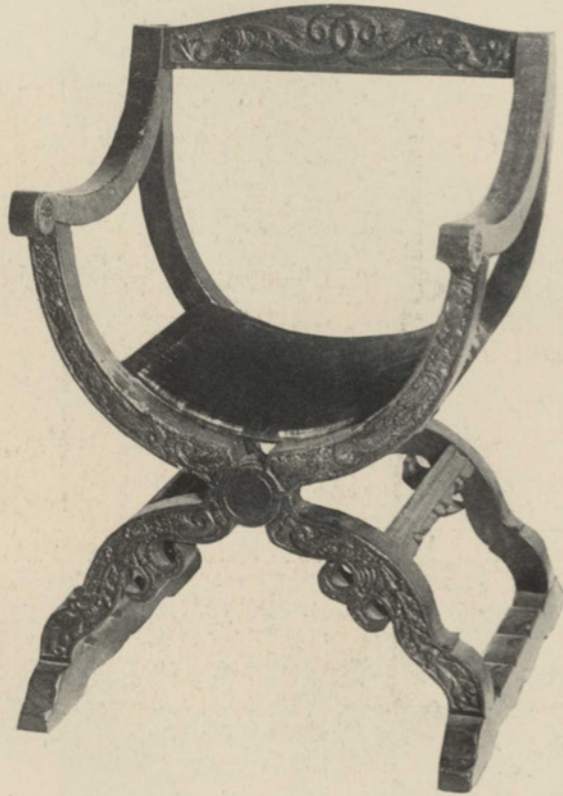


Mention may be made also of the sixteenth century Bust of a Lady as St. Catherine of Siena, ascribed to Neroccio of Siena.

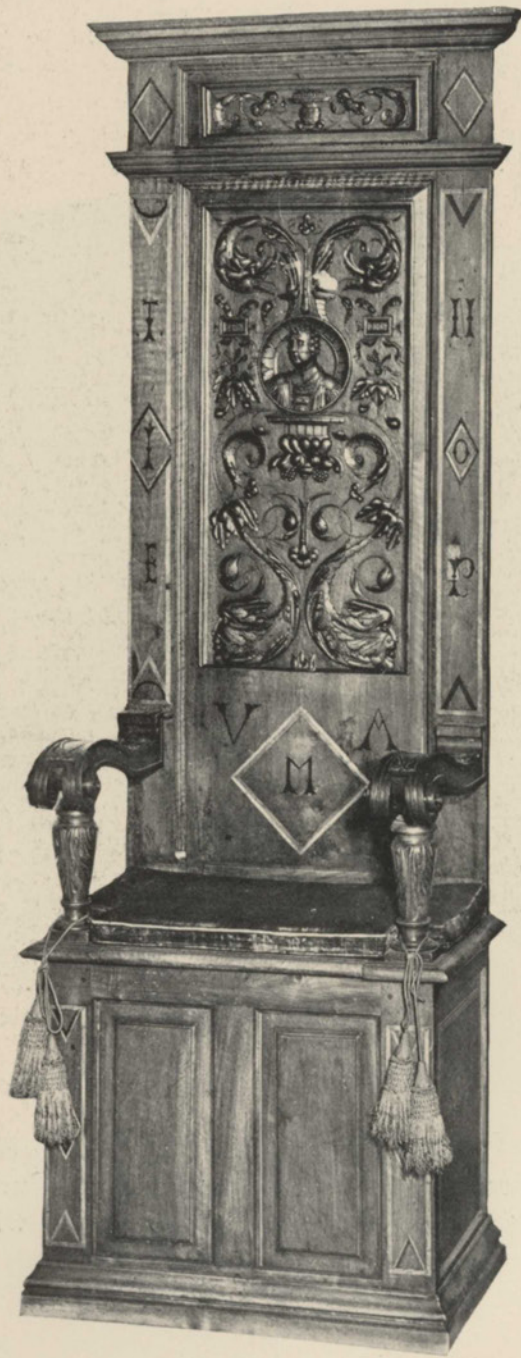
ITALIAN RENAISSANCE FURNITURE



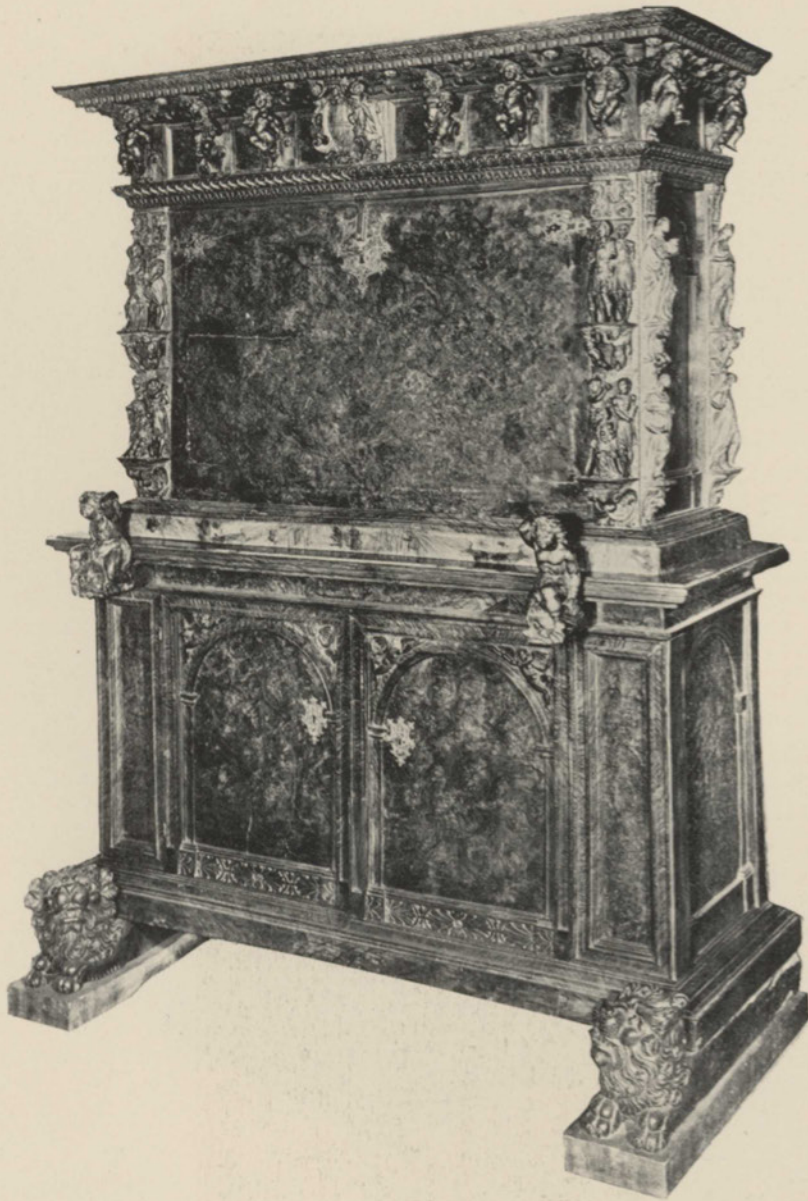
From among the ecclesiastical portion of the Furniture we may instance the eleven Italian Gothic carved walnut Choir Stalls, which would lend an air of solemnity and repose to any setting.



Here also is an admirable sixteenth century Curule Chair, such as was used by the Magistrates of Rome, carved with intertwining dolphins.



Also a French Renaissance Walnut Stall, its back carved with a head and geometrical patterns in relief, commands our respect.



Another notable piece is the tall sixteenth century carved walnut Secrétaire, or Sacristy Cabinet, from the collection of Amadeus, King of Sicily, the drop lid of which conceals many small drawers and cupboards.



To quite a different sphere in the wide range of furniture belongs the Vernis Martin Sedan Chair.

RARE ANTIQUE RUGS



Two large Soumak Carpets, with crimson ground and medallions in blue and green, measure 21 feet by 17 feet each. Smaller, but even finer, is the elaborately patterned silk Persian Triclinium Dais Rug.



Another Persian Rug, of the sixteenth century, is bright with its rose field strewn with animals and birds.



Geometrical designs and floriated patterns decorate the deep rose field of a sixteenth century Ispahan Rug which has a wide cobalt blue border.



A century later comes a Persian silk Prayer Rug decorated in green, yellow and rose with a tree-stem from which spring branches with leaves and flowers set beneath a Mosque arch.

We cannot dismiss without passing mention the other thirty-five or forty Rugs which are to be found in different parts of the house.

A SERIES OF GRAND RENAISSANCE
TAPESTRIES

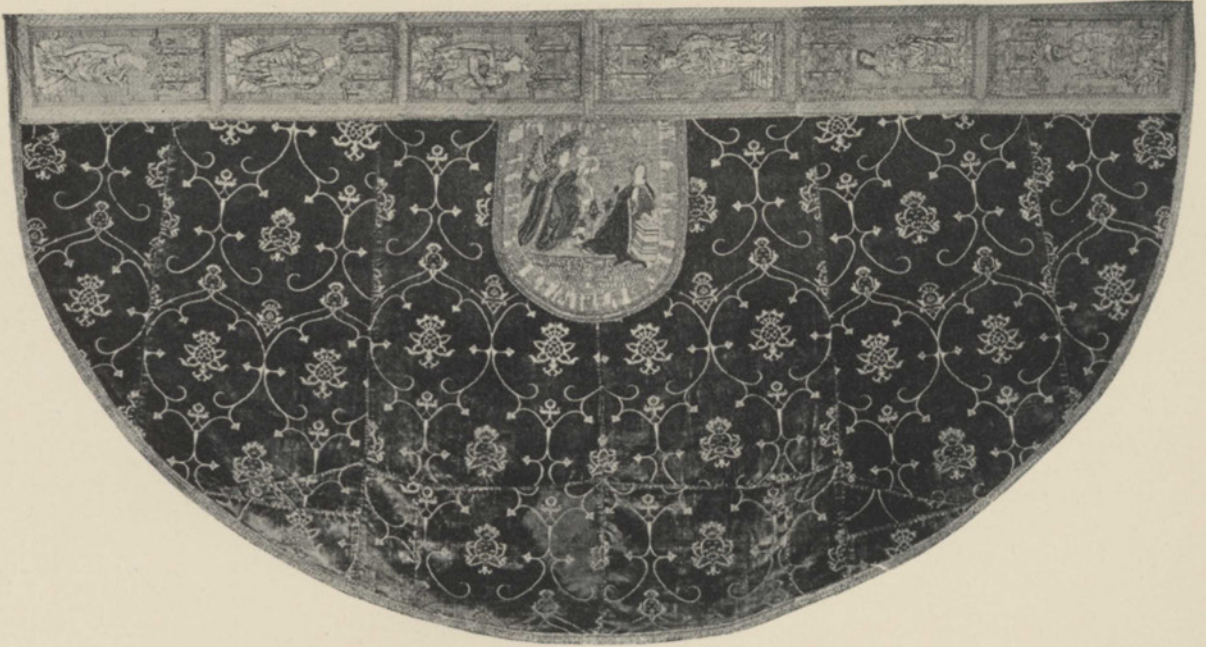


The upper walls of the Staircase are hung with four Tapestries woven in Flanders in the sixteenth century, which are said to have formed part of a large set of twelve or more. Each of them is more than thirteen feet high.



One or other of those before us represents "Incidents in the Life of Scipio." One of them is signed by G. Van der Streecken and another by H. Reydams, the selvage being marked with the well-known factory sign: Two B's with a shield between.

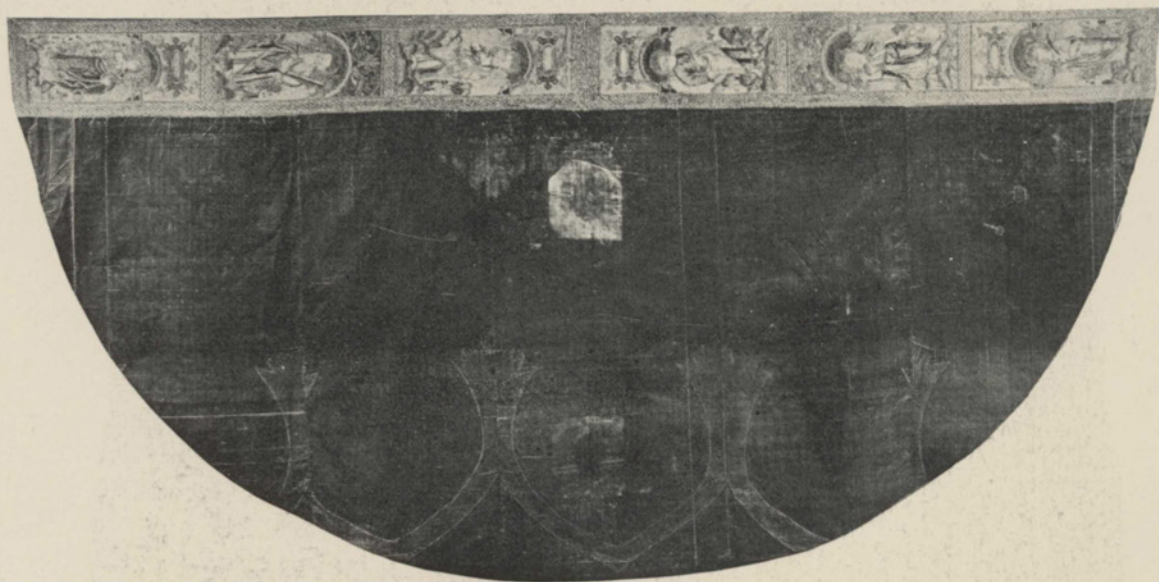
BEAUTIFUL OLD TEXTILES
AND EMBROIDERIES



From the score or more Textiles we may, in our rapid survey, select for mention the sixteenth century red velvet Cope, decorated with floriated designs placed amid geometrical settings on cloth-of-gold, edged with orphreys and having an "Annunciation" worked in the hood.



Doubtless from Venetian territory came the Gothic velvet Cope originally worn by Pope Sixtus IV which is decorated with floriated designs seen in ogee-shaped compartments and rather similarly enriched.



In the Entrance Hall is shown a Spanish sixteenth century red velvet Cope with orphreys and decorated with strapwork designs.



A sixteenth century Spanish Chasuble is embroidered in its full length and adorned with roundels.



Passing to the Near East, we may for a moment dwell in front of a sixteenth century Persian brocade hanging which is decorated in the center with a Mosque door and hanging lamp design.

FINE OLD SILVER

The first use made of silver by man is lost to view in the mists of prehistoric times. Its genesis and adaptation to ecclesiastical and domestic purposes calls for no comment here, but we may indicate that, apart from the numerous pieces in constant domestic use, there are many silver objects of outstanding significance; many of these belonged a decade ago to Mr. Joseph Dixon, of London. The *Goblet*, with gourd-shaped bowl and trefoil foot, doubtless originated in Augsburg. The silver-gilt *Ewer and Cover*, surmounted by a vase-shaped knob, is Spanish and early seventeenth century in style.

Here also are a pair of *Italian Altar-Candlesticks* with tripod bases, and a pair of *Cups and Covers*, repoussé with coats-of-arms and fluting.

The German seventeenth century *Goblet* of ruby glass, mounted on silver-gilt foot engraved with foliage, was formerly in the collection of the Marchioness of Conyngham before passing to the late Mr. Dixon, and so in time to Mr. Salomon.

EXCEEDINGLY VALUABLE PAINTINGS

by the

EARLY ITALIAN MASTERS

✓

Repainted
Pier Francesco Fiorentino
NGA, Washington, No. 325



→
marking

It was only toward the end of Mr. Salomon's life and æsthetic activities that he seriously applied himself to acquiring pictures. Fortunately, his taste was fine and his outlook wide, so that he came to concern himself with a few examples of both the Northern and the Southern Schools of European painting.

In the limited space at our disposal we can only briefly mention the five or six religious paintings on panel—all of small dimensions, as such works frequently go—which had their origin in Tuscany during the fourteenth and early fifteenth centuries and so belong to the primitive period of Italian Art, as justly so termed. However, when we pass from the years of hopeful endeavor and early attainment to the oncoming Renaissance, we hail with delight so impressive a work as the "Madonna and Child" by Alesso Baldovinetti (1425-1499), whose art was matured under Domenico Veneziano and Antonio Pollaiuolo.



On the other hand, we witness the full flower of the Renaissance in Florence when we gaze upon Lorenzo di Credi's (1459-1537) "Portrait of a Young Man," which was formerly in the collection of the Comte de Janzé. The panel seems to represent a newly married man whose wife's portrait might have been painted at the same time.



7 From Florence to Umbria is but a step. Two of the Umbrian Madonnas once formed part of the collection of the King of Saxony. That given to Pintoricchio recalls a picture in the Cathedral at Città di Castello. Evidently the "Lucrezia" was painted by Bartolommeo della Gatta (1408-1491) when he had passed out of the influence of Luca Signorelli. It marks the moment of the full Renaissance.



7 In the "Virgin and Child with St. Jerome and St. Francis," of the Bolognese School of Francia (1450?-1517), we hail a "long lost" picture, so far as concerns mention of it in print.



7 We must especially acclaim the half-dozen paintings that issued from the Venetian School. In the forefront we admire the "Virgin and Child" by Giovanni Bellini (1428?-1516), whose art is rarely met with in the United States. Indeed, the work before us is immeasurably superior to that officially assigned, but with due caution, to that artist in the Fogg Art Museum.

bought from Salomon Est
by Swenson - see files



Although the great early Venetian masters were most often employed to render religious subjects for their patrons, and quite frankly called upon their able assistants to produce replicas or variants such as the Harvard panel seems to suggest, individuality bulked more largely on the Grand Canal than in many other artistic centers of Italy at that date. Thus we are enabled to enjoy the marked virility and strong characterization of the "Young Man" by Alvise Vivarini (1461-1503) which until recently figured in the collection of Baron Schickler in Paris.

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Bache and
act to Bellini
Met. Museum
173 - Jacometto
Veneziano

7
Durrer - May 1923: "BB - to Gio. Bellini"
A.W. Mellon see Durrer cat. 9 It was bought at Salomon Sale



Alvise Vivarini stands out in art-history as an old-time rival of Giovanni Bellini, but the art of each had a marked influence on Cima (1459?-1517), whose "Madonna and Child with St. John the Baptist and St. Jerome" exemplifies his manner in no uncertain fashion. Moreover, it is in all essentials reminiscent of an equally authentic, but differently composed and proportioned, work in the Louvre.

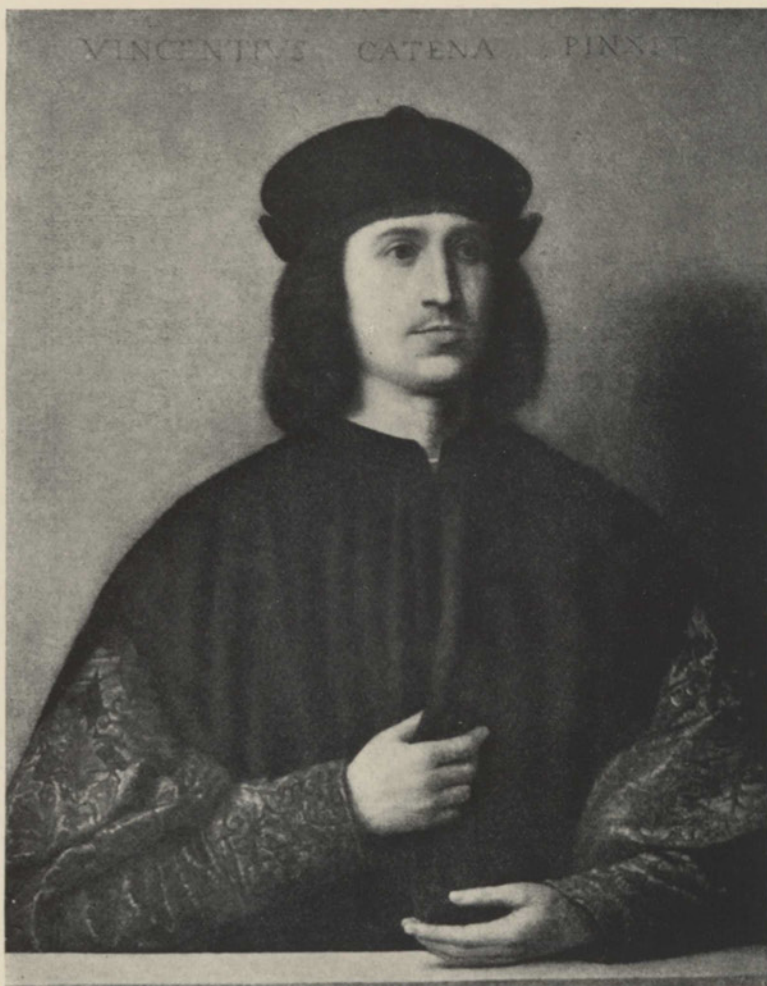
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*Rondinelli
- att 65*

The influence of Giovanni Bellini on Catena (1470-1531) is perhaps even more established in Catena's earlier time. So to the latter we may give the "Madonna and Child with Saints" which came not long ago from one of the palaces of the King of Saxony.

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7 By Catena also was painted the signed "Portrait of a Young Nobleman," which belongs to a later period in his art.



7
 In the School of Milan, to Bernardino Luini (1475-1532) is given the "Madonna and Child with St. Jerome," which not long ago left Germany. We have also a "Young Lady" by Bernardino di Conti.



Beyond all doubt we may assign to the best years of Palma Vecchio's (1480-1528) achievement the "Annunciation" which until 1912 earned high encomiums in the Weber Gallery at Hamburg.



7
Artistic development drew on apace in Venice until in due course Paolo Veronese (1528-1588) painted the "Madonna and Child with Saints" which was seen at Christie's before being sold into a private collection in Paris.

We may perhaps be permitted to express the hope that the history of the manifold works of art in this fine collection may not be forgotten. The present writer may trust that they may carry down to posterity the name of the connoisseur who with marked ability assembled them in the house that he planned to contain them.

(*Signed*) MAURICE W. BROCKWELL.

LONDON, *September*, 1922.

COMPOSITION, PRESSWORK
AND BINDING BY



